

Paintings by James Wilson Morrice

The Passionate Observer

IN 1981 A SPECTACULAR GIFT FROM THE FAMILY OF THE great Canadian painter James Wilson Morrice to The Montreal Museum of Fine Arts, including over 40 works by the artist himself, presented an excellent opportunity for a new Morrice retrospective. *Morrice: A Painter with a View*; Sam and Ayala Zacks Galleries; July 25 – September 14; Organized by The Montreal Museum of Fine Arts, and circulated with the support of the National Museums of Canada.

BY CLARA HARGITTAY

It seems highly appropriate that the exhibition *Morrice: A Painter with a View* – the retrospective of the great Canadian artist James Wilson Morrice – should open at the Art Gallery of Ontario during the brightest of the summer months, July.

Morrice, who spent most of his adult life abroad, chose to live on the bright side, followed the sun, and pursued the pleasures of life until the very end. As if to



James Wilson Morrice (Canadian, 1865-1924), *Beneath the Ramparts, Saint-Malo*, c.1898-99; oil on canvas, 61.0 x 83.5 cm. Collection The Montreal Museum of Fine Arts, William J. Morrice Bequest.

justify his lifestyle, as one acquaintance of his observed, "he seemed to have lived for one activity – painting a picture around 5 o'clock in the afternoon, his life pivoting around a few dabs of paint on a slab of wood not larger than the lid of a cigar box." These spontaneous but carefully considered *pochades* or small wood panels were later reworked into large oils in the studio.

Morrice painted brilliantly sunny scenes of the parks, cafés, and boulevards of Paris, bathers along the beaches of Saint Malo, landscapes of the suburban countryside, and scenes of his many travels to exotic ports and occasionally back to Canada and his native Montreal.

But to concentrate on Morrice's pleasures would be to miss the other equally important side of his character, one that reveals a shrewd, ambitious man who desired success at any price, and was determined to achieve recognition as a painter on an international level. To attain his goal he devoted a great deal of his energies to publicizing his art, and took advantage of every opportunity to show his work at the Salon, and the prestigious museums and galleries both in Europe and North America. Between 1888 and 1923 Morrice exhibited in 36 museums in more than 140 exhibitions.

His efforts were well rewarded. In 1909 the famous French critic Louis Vauxcelles wrote that since



James Wilson Morrice (Canadian, 1865-1924), *Venice, Looking out over the Lagoon*, c.1902-04; oil on canvas, 60.6 x 73.9 cm. Collection The Montreal Museum of Fine Arts, gift of the artist's estate.



James Wilson Morrice (Canadian, 1865-1924), *Nude with a Feather*, c.1909-13; oil on canvas, 81.0 x 54.0 cm. Collection The Montreal Museum of Fine Arts, E. Eleanor Morrice Bequest.

Whistler's death in 1903, Morrice had become "the [North] American painter who had achieved in France and in Paris the most notable and well merited place in the world of art." Major museums such as the Hermitage, The Tate Gallery, and the French national collections all acquired works by Morrice during his lifetime, before Canadian museums bought any of his paintings.

If it may have been true at one point that Morrice was better known in Europe than in Canada, the several major exhibitions and retrospectives that have been shown in major museums in this country over the years have by now corrected this situation.

Then why, you may ask, did the Montreal Museum of Fine Arts choose to organize a new Morrice retrospective in 1985? As Nicole Cloutier, Curator of Early Canadian Painting at the MMFA and curator of the exhibition, explains, in 1981 the Museum received a major gift of over 200 works of art from the Morrice



James Wilson Morrice was born in Montreal on August 10, 1865 into a family of well-to-do Scottish immigrants. Although Morrice showed an early interest in art he enrolled in law school at the University of Toronto in 1882 and was received at the Ontario Bar in 1889. In 1890 Morrice began his art studies in Paris at the Académie Julien and with Harpignies and Whistler. As an expatriate Canadian, Morrice enjoyed international exposure and considerable success as an artist during his lifetime. He exhibited regularly not only at Paris salons, but also in other centres in Europe and North America. He died in Tunis in 1924 of complications resulting from his alcoholism.

family, over 40 of which were paintings by Morrice himself. This brought the number of works by the artist in the MMFA's collection to 102, the highest anywhere.

Particularly important among the new acquisitions were 22 sketchbooks (three of which are in the exhibition) that opened new avenues for research and helped immensely with establishing dates for many of the paintings, which after 1892 Morrice seldom dated himself. In preparation for the retrospective, the MMFA embarked on an extensive restoration program of Morrice's works, and over 60 of the paintings in the exhibition were specially cleaned for the occasion. As a result, his spontaneous, bright, colourful canvases are presented in the exhibition in their original splendour.

Today, Morrice is unquestionably recognized as one of the most important painters Canada has ever produced. In the words of Russell Harper, he is Canada's first great modernist. Clarence Gagnon, fellow Canadian painter and a personal friend, recognized Morrice's uncanny ability to transmit through his paintings his own personal vision and described him as an impressionist in the true sense of the word. John O'Brian, who contributed a fine essay on "Morrice's Pleasures" for the exhibition catalogue, on the other hand, sees a fundamentally hedonistic conception of art in the work of Morrice, a quality that he shared with many of the post-impressionist painters of his generation.

Morrice's friendships with Matisse and the American painters, Robert Henri, Maurice Pendergast, William Glackens, and John Sloan are well known. They all thought highly of the artistic abilities of the charming, Canadian expatriate, whom Sloan regarded as "one of the strongest landscape painters of the time." Morrice's biographers made much of his excessive drinking, but generally presented him as a gentleman painter, for whom painting was inseparable from his search for enjoyment. Matisse made an acute observation a few years after Morrice's death. He said, describing his old friend, that he "was always over the hill and dale, a little like a migrating bird but without any very fixed landing place." As John O'Brian points out – Morrice assumed the role of the *flâneur*, and painted life as it passed before him from the perspective of a passionate observer. This exhibition is a splendid record of his observations.

The exhibition *Morrice: A Painter with a View* is accompanied by a fully illustrated scholarly catalogue which includes several essays drawing on the latest research of Morrice, and is available in the AGO Bookshop.

Clara Hargittay is Editor of AGO News.

Morrice: A Painter with a View
Sam and Ayala Zacks Wing July 25 – September 14

Invitation to Members

Members and their guests are invited to preview *Morrice: A Painter with a View* on Thursday, July 24 from 2:00 until 9:00 pm in the Zacks Galleries.

Tours of the exhibition and complimentary tea and coffee in the Walker Court are featured in the afternoon. The new NEB film *J. W. Morrice* will be shown frequently during the afternoon and evening. Opening ceremonies are at 6:30 pm followed by a reception with regular bar service in the Walker Court.

The Members' Lounge is open throughout the afternoon and evening. Reservations are recommended for lunch and dinner in The Restaurant and Garden Terrace.

The Pulse of the AGO

BY JAMES THORNTON

THE ACTIVITY CENTRE, THE MOST ENERGIZED SPACE AT the Art Gallery of Ontario, is changing. In fact it has been changing constantly since its state-of-the-art studio facilities were opened to the public in 1977. It is a unique studio environment without peer in the North American museum community. Indeed, many of our foreign visitors leave impressed not only by the space itself, but also by the diversified and innovative programs and activities for which it was designed.

During the academic year it hosts school visits to artists' studios located within the Centre. It is also the location for many of the lectures, symposia, conferences, demonstrations, and other activities that are organized by the Education Division of the AGO to complement the major exhibitions presented at the Gallery.

Dance, music, and mixed-media performances are also held here, as are regular exhibitions and film screenings of students' work. Consulting services are provided to community groups and other institutions and art organizations, as are training and development opportunities for art teachers and recreational leaders.

As varied and important as these activities and services are, and as large a public as they serve, they exist as auxiliary functions of the Gallery School, the heart of the Activity Centre. Five distinct school programs comprise the Gallery School: the Family Studio, Children's Studio, Adult Studio, Advanced Studio, and Animation Studio.

Within the range of the Gallery School programs, it is possible for a child to have his or her first taste of art materials (sometimes literally) with an introduction to art making in the Family Studio. A little older, the same child could continue in the Children's Studio, working three successive ten-week periods with a painter, printmaker, and sculptor.

Next, our developing artist may advance to a more intensive year-long course in one of these three studio disciplines. At this stage, the student will learn to develop both a critical and a technical vocabulary. Art history, too, becomes a more integral part of the course of studies.

By the age of 14 or 15, our student is now ready to enter an intermediate and disciplined drawing course, bridging the experience of the Children's Studio and the more advanced demands of the pre-university course, the Advanced Studio.

Secondary school candidates for the Advanced Studio are carefully screened and on acceptance must elect to work in one of three studio areas. Graduates from this studio program are now working as professional artists, some with international exhibitions on their resumes. One former student is the proprietor of his own book publishing company - his work is represented in rare book collections of several important libraries, including the Edward P. Taylor Reference Library at the AGO. Others are art administrators, architects, and one is an apprentice set designer with the Robert Desrosier Dance Company. A handful have even found their way back to the Activity Centre as technicians and teachers.

Finally, the cycle complete, the child returns to the Gallery School as a parent, eager to introduce his or her child to that first memorable taste of art.



A Printmaking class for 11- to 13-year-olds.



Sculptor Audrey Mah lends a helping hand to a student in the sculpture class of the Junior Gallery School.



James Thornton, Head of the Activity Centre and Gallery School since 1978, in front of the spacious studio area.

In 1977, 13 artists were employed by the Activity Centre, when it first opened, to conduct programs and courses for 280 registered students. Twenty-five of these students were adults. Today, over 40 different teaching and technical positions are filled annually by practising artists, whose creativity sets everything in motion. The Gallery School now registers close to 900 students annually and over 400 of these are adults. The growth of adult classes has been a significant change in the make up of the Gallery School. While young students will continue to be the school's energetic pulse, opportunities for adults will continue in response to an aging Canadian population seeking worthwhile leisure activity.

All of the Gallery School programs and activities described in this article have their summer versions as well. According to a recent national survey, the Gallery School registers more students in fine art studio courses during the summer than York University, the Emily Carr College of Art and Design, and the Banff Centre School of Fine Arts.

The Activity Centre approaches its tenth anniversary. As we continue to consider changes for the



Students at work on the printing press in the Comprehensive Printmaking class of the Junior School.

future (including changing the name itself), we must do so while carefully considering the larger question of our role: charting the path from man's eye to his hand to his heart, and the changes this could mean for society.

James Thornton is an artist and Head of the Activity Centre and Gallery School at the AGO.



Instructor Simon Harwood discusses work of student in the Adult Drawing class.



Students show serious concentration in the Painting class of the Junior Gallery School.

Sunday	Monday	Tuesday 1	Wednesday 2	Thursday 3	Friday 4	Saturday 5
Tuesday through Sunday Gallery Talks twice daily. For detailed descriptions of pro- grams, consult the Events' listing on pages 4 and 5.		Hands On Open Toes - Sat/11 am - 4 pm	Rendezvous with Art/5:45 pm		Artful Conversation/11:15 am	Exhibition Selection of Prints from Canadian Historical Collection of Axiopops
6	7	8	9	10	11	12
Exhibition Harold Tomlinson	Gallery and Shops open Mondays	Exhibition Bernie Miller/continues	Rendezvous with Art/5:45 pm		Artful Conversation/11:15 am	
13	14	15	16	17	18	19
		Exhibition Picasso's <i>Head of a Woman</i> (Fernande)/continues	Gallery Hopping Montreal Encores/depart Toronto 7:45 am Rendezvous with Art/5:45 pm	Gallery Hopping Montreal Encores/returning Toronto 10:40 pm	Artful Conversation/11:15 am	
20	21	22	23	24	25	26
		Exhibition Systems and Objects/continues	Rendezvous with Art/5:45 pm		Exhibition Morris: <i>A Painter with a</i> <i>View/opens</i> Artful Conversation/11:15 am	Gallery Talk signed for hearing impaired/2 pm
27	28	29	30	31		
Walker Court Sunday Concert/3 pm			Rendezvous with Art/5:45 pm			

THE COLLECTION IN FOCUS

Systems and Objects

BY BARBARA FISCHER

THE WORKS BY ROBERT BARRY, DONALD JUDD, SOL LeWitt, Agnes Martin, and Robert Ryman, among many others, that are included in the exhibition *Systems and Objects*, on view from June 21 through August 17 in Gallery E, share a conceptual matrix which is most visible in the form of serial arrangement.

By replacing traditional composition with arrangement or conceptual proceeding, the works in this exhibition engage a set of values closely linked to the conditions of the industrial age, most importantly that of mass production. The artists use elements that are reproducible and equivalent in the simple order of a series or systematic structure. They stress the importance of ideas rather than sentiments and emphasize the viewer's engagement as one of perceptual experience and conceptual analysis rather than empathy.

The matrix of mechanical production nevertheless results in differences between works. Although Agnes Martin's paintings, for example, embody a rigorous conceptual procedure, they manifest the irregularity of hand and arm movements across the surface of the canvas. This human touch lends the work an aura lost to other minimalist works. The use of industrially produced components - fluorescent light tubes in Dan Flavin's installations, bricks and wooden beams in Carl Andre's arrangements, and fabricated stainless steel boxes in Donald Judd's work - are clearly a rejection of human gesture or posture within and on the surface of the work; this rejection implies the abandonment of those traditional artistic modes which leave traces of human activity such as carving, painting, or even welding. This strategy of working was prefigured by Duchamp's Ready-mades and is emphasized in minimalist works in an attempt to subvert the burden of artistic personality as well as the concepts of authorship and singularity usually promoted as essential to the art object. This issue is brought to an extreme in some of LeWitt's work which may be executed by anyone following the artist's set of verbal or written directions. Here, the artist, as American art critic Robert Pincus-Whitten



Sol LeWitt (American, b. 1920), *Open Modular Cube*, 1966; painted aluminum, 152.4 x 152.4 x 152.4 cm. Collection Art Gallery of Ontario.

explains, is "the person who thinks up things to do. Art is over when this chore is done. The art is the thinking." This attitude marks LeWitt's seminal position in the evolution from Minimalism to Conceptual activity. He reduced geometric form to the residue of linguistic equivalence and thus to the dematerialization of the art object.

Artists such as Jackie Winsor, Richard Serra, Donald Judd, and others included in this exhibition are nevertheless concerned about the presence of the art object, not as a privileged, representational object invested with internal meaning, but rather as one that enters the world as an object per se: a geometric form structured and/or assembled according to its own logic and inserted into the volume of an existent space. The materials themselves deny interiority - slabs of

concrete, blocks of wood, plates of steel, sheets of lead - thus avoiding illusionism or any other secret dimension. The work's material and construction springs forward as an essence of form, shape, volume, and sometimes colour, as an essence of object-hood. The object's meaning then arises from the perceptual discovery by the viewer and his or her experience of a set of external, even peripheral conditions shaped by the placement, arrangement, and form of the work. The primary quality of the object guarantees an unmediated experience, and thereby places the viewer at the centre of its unfolding.

Barbara Fischer is Assistant Curator of Contemporary Art at the AGO.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Tuesday through Sunday Gallery Talks twice daily. For detailed descriptions of pro- grams, consult the Events' list- ing on pages 4 and 5.					1 Artful Conversation/11:15 am	2 Hands On Open Tues. - Sat./11 am - 4 pm
3	4 Gallery and Shops open Mondays	5 Exhibition Selection of Prints from Canadian Historical Collection of Azo/continues	6 Rendezvous with Art/5:45 pm	7	8 Artful Conversation/11:15 am	9 Exhibition Picasso's 'Head of a Woman (Fernande)' closes
10	11	12 Exhibition Morrice: A Painter with a View/continues	13 Rendezvous with Art/5:45 pm	14	15 Artful Conversation/11:15 am	16
17 Exhibition Systems and Object/closes	18	19	20 Rendezvous with Art/5:45 pm	21	22 Exhibition George Reid and the Academic Tradition/closes	23
Exhibition Bernie Miller/closes Walking Tour George Reid by Christine Boyanoski/2 pm Exhibition Canadian Historical Prints/closes	25	26	27 Rendezvous with Art/5:45 pm	28	29 Artful Conversation/11:15 am	30 Gallery Talk signed for the hearing impaired/2 pm
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NEWS FROM EXTENSION SERVICES

AGO joins festivities in Ontario

THROUGH ITS "ARTISTS WITH THEIR WORK" PROGRAM, the Art Gallery of Ontario will be participating in two exciting group sculpture exhibitions this summer. Currently at The Gallery/Stratford as part of the festivities planned for the 15th Annual Stratford Festival of Arts and Crafts, the exhibition *Process Into 3-D* will include the work of David Clarkson, Marlene Creates, Robert McNealy, Reinhard Reitzenstein, and Susan Schelle. The artists will be constructing their sculptures/installations both inside the gallery and in the surrounding park. A day-long panel discussion on issues in contemporary sculpture is being planned in conjunction with the exhibition and will include all five artists. The exhibition will continue to September 7.

At the Lynwood Arts Centre in Simcoe another group sculpture exhibition will be installed. As part of the celebrations for the Simcoe Friendship Festival, the exhibition will be opened August 1 by The Honourable Lincoln M. Alexander, Lieutenant-

Governor. Artists Tom Benner, Robert Bowers, Spring Hurlbut, Reinhard Reitzenstein, and Gail Swithenbank will be installing their site-specific works on the grounds adjacent to the Arts Centre. The works of art will remain in Simcoe until September.

Both exhibitions are being made possible with the assistance of the Ontario Government through Festival Ontario, a program of the Ministry of Citizenship and Culture.

Building community contacts

EACH YEAR THE AGO'S EXTENSION SERVICES CIRCULATES small-sized CONTACT exhibitions to communities across Ontario that do not have the facilities to house the larger exhibitions offered by the department. CONTACT programs are announced 15 months in advance in order to provide clients with adequate planning time. Due to the extreme popularity of an exhibition of covers of early fashion magazines, Extension Services assembled another show on the same theme. *Vogue and Harper's Bazaar Fashion Covers: 1910-1925* will commence travelling in September to the Belleville Public Library and Art Gallery (October 3-31), the Tom Thomson Memorial Art Gallery, Owen Sound (November 14 - December 20), Timmins Museum: National Exhibition Centre, South Porcupine (January 1-30, 1987), and the Atikokan Centennial Museum (February 15 - March 15, 1987).

The covers selected for this exhibition by Brenda Rix, AGO's Assistant Curator of Prints and Drawings, were given to the Art Gallery of Ontario in the 1930s by Mrs. Emily Elliott, a Toronto artist and collector. They were collected between 1910 and 1925 and are taken from two of the most avant-garde and successful fashion magazines of the day, *Vogue* and *Harper's Bazaar*. The early examples display a simplicity and sentimental prettiness that was admired during the Edwardian era. Other covers, such as those of Erté (Romaine de Tiroff) and George Wolf Plank, show the influence of an international art nouveau style and the

poster designs of the French 19th-century artist, Henri de Toulouse-Lautrec. Their work is characterized by flowing lines and arabesques, flattened forms, and bright colours.

Ranging from charming and elegant to bold and exotic, the covers in the exhibition reflect the changes in taste, both in clothing fashions and graphic design that were occurring rapidly during the first quarter of the 20th century.

Watch for other CONTACT exhibition dates and locations in the Events section of AGO News.



Helen Dryden, *Vogue* Cover, October 15, 1922, offset lithograph. Collection Emily Elliott.



A view of Susan Schelle's installation *A Walk in the Garden*, 1984, on view at The Gallery/Stratford this summer. Photo: Michael Mitchell.

The Academic with a Light Touch

IN THE LATE 1880S GEORGE REID, THE INFLUENTIAL CANADIAN painter, travelled to Paris, and in coming in contact with the *juste milieu* painters, learned to combine the lessons of Impressionism with his traditional, academic style. The exhibition *Sympathetic Realism: George Agnew Reid and the Academic Tradition* traces Reid's evolution as an academic artist. August 22 – October 19; Gallery E; Organized and circulated provincially by the Art Gallery of Ontario.

BY CHRISTINE BOYANOSKI

"Sympathetic realism" was the term used in 1895 by a contemporary reviewer to characterize the paintings of George Agnew Reid (1860-1947). It describes his approach to painting from the late 1880s to the mid-1890s which manifested itself in the production of large-scale genre pictures imbued with moralistic overtones. These pictures, which later fell out of favour, enjoyed tremendous popularity in the late nineteenth century and made Reid's reputation.

Reid applied his academic training, received first in Toronto, then in Philadelphia and Paris, to these large-scale pictures specifically produced for acceptance in the annual salons and for sale soon after. These paintings demonstrate how a North American artist responded to a popular international style and modified the basic academic training he received at home once he came in contact with French painting – Paris being the centre of the art world at that time. Reid's work was fully in step with popular contemporary currents at home and abroad; he exhibited not only with the major Canadian art societies, but also sent work to the Annual Exhibition of the Pennsylvania Academy of the Fine Arts in Philadelphia and to the Paris salon. *The Other Side of the Question*, 1890, was exhibited both in Philadelphia at the Annual Exhibition in 1891,



George Agnew Reid was born in 1860 in Wingham, Ontario. He began his studies at the Central Ontario School of Art and Design (later Ontario College of Art), and studied with such well-known artists as Lucius O'Brien, John Fraser, and Robert Harris, who awakened Reid's interest in the "French method of painting." From 1882-85 he continued his studies with the American realist Thomas Eakins at the Pennsylvania Academy of the Fine Arts. In 1888 Reid travelled to Paris and enrolled at the Academies Julian and Colarossi, where he learned to apply the veneer of Impressionism to a firm academic base. Upon returning to Toronto in 1890, Reid began to teach at the Central Ontario School of Art and Design, and was principal of the school from 1912-18. Elected as a member of the Royal Canadian Academy of Artists in 1889, Reid presented the Ontario government with 459 of his paintings in 1944. George Reid died in Toronto in 1947.



George Reid (Canadian, 1860-1947), *The Other Side of the Question*, 1890; oil on canvas, 104.0 x 132.5 cm. Collection Art Gallery of Ontario, purchase, 1985.

then in New York at the National Academy of Design. It was bought that year by a private collector and, when it recently resurfaced, was purchased by the Art Gallery of Ontario in 1985.

George Reid first received his art education at the Central Ontario School of Art from 1878 to 1882, studying with well-known artists such as Lucius O'Brien and John Fraser, and notably with Robert Harris, the painter from Prince Edward Island who in turn had studied with Alphonse Legros and Léon Bonnat in London and Paris. It was Harris who first introduced Reid to the "French method of painting," which he described later as drawing or painting by mass with a close observation of exact tone or values.

Just as the novelty of Harris's French training had appealed to Reid, the radical curriculum of the Pennsylvania Academy of the Fine Arts as described in a magazine article he read early in the 1880s compelled him to continue his studies in Philadelphia with the American Realist painter, Thomas Eakins (1844-1916). Eakins, who had become director of the Academy in 1882, was at his most influential in the years that Reid was a student there. Under Eakins, emphasis had shifted from drawing from the antique cast [at which Reid had become quite proficient through his studies in Toronto] to "drawing with the brush," directly from the live nude model. Gradual mastery of the human form was the basis of teaching and criticism in

the art academies of the day. Eakins's approach was slightly different in that he insisted on close observation of the natural world, and to this end, the life painting classes were reinforced by demonstrations in dissection for advanced students, lectures on perspective, and modelling in clay and wax. The latter insured that the painter would retain the volume of the figure on the two-dimensional painted surface. Reid's work of the mid-1880s illustrates the influence of Eakins's teaching, especially the small oil studies done in the life class.

In 1888-9 Reid and his first wife, Mary Hiester, travelled to Paris where they studied at the Julian and Colarossi Academies. It was not until he went to Paris that Reid learned the principle of *l'effet*, and his paintings done after his return from Paris display a more successful integration of figure and ground in an all encompassing atmosphere. His brushwork became looser and the overall effect less precise, displaying less emphasis on *fini* or academic finish. This was something he had not learned from Eakins and the American genre painters; it was through direct contact with the *juste milieu* painters of Paris, men like Benjamin Constant (1845-1902), that Reid learned to apply the veneer of Impressionism (a new perceptual model concerned with the effect of light on objects) to a firm academic base. Like most North Americans in which the academic tradition was deeply ingrained,



George Reid (Canadian, 1860-1947), *Study of a Woman with arms on head done at the Academy of Fine Arts, Philadelphia*, 1884; oil on paper, 18.6 x 9.5 cm. Collection Art Gallery of Ontario, gift of Mary Winch Reid.

Reid could not take up Impressionism wholeheartedly, but he was open to experimentation within the narrow perimeters which academicism permitted. The result was a hybrid style which he brought back to Canada and applied to his paintings in the 1890s.

This exhibition consists of fifty-seven paintings and drawings, ranging in size and importance from minor pen and ink sketches (the inception of the idea), through small preliminary studies in oil in which the artist worked out his system of light and movement, to the full-scale canvases. Through these examples, one can trace Reid's evolution and maturation as an academic artist. The other aspects of his multi-faceted career, including his interest in mural painting, the decorative arts, and architecture, do not fall within the scope of this exhibition; it focuses strictly on Reid's early easel painting, and will thereby provide a springboard for further study of this influential early Canadian artist.

Christine Boyanoski is Assistant Curator of Canadian Historical Art at the AGO.

Sympathetic Realism
Gallery E, August 22 – October 19

Exhibitions

Harold Town: A Retrospective

Sam and Alaya Zacks Wing through July 6
Three decades of Town's astonishingly prolific and intensely individualistic artistic production. The exhibition is comprised of approximately 230 works - collages, paintings, prints, and works on paper. Organized and circulated by the Art Gallery of Ontario. The exhibition is assisted by McClelland and Stew art, and The Canada Council.

Masterpiece Series: Picasso's 'Head of a Woman (Fernande)'

Walker Trier Gallery through August 9
Supported by related photographs and information panels. Picasso's cubist bronze sculpture, *Head of a Woman (Fernande)*, is placed in its historical context. This small, focussed exhibition is part of an ongoing series of Masterpiece exhibitions, which are organized on an occasional basis and present a work in the AGO's Permanent Collection.

Bernie Miller

Gallery of Contemporary Art through August 24
An exhibition of recent sculpture and related drawings by Toronto sculptor Bernie Miller, winner of the Molson Sculpture Competition at Harbourfront. Miller's winning *Aqua Sculpture, Learn to Throw Your Voice!*, will be unveiled during July. The AGO exhibition complements the Harbourfront installation and celebrates this important sculpture commission. The exhibition is sponsored by Molson Breweries.

Systems and Objects

Gallery E through August 17
An exhibition featuring minimalist and conceptual works from the Permanent Collection. The emphasis of this selection, which includes sculptures and paintings by Donald Judd, Agnes Martin, Richard Serra, Jackie Winsor, and many others, is on works that employ a serial structure instead of traditional composition.

Morrice: A Painter with a View

Sam and Alaya Zacks Wing July 25 - September 14
A major retrospective of James Wilson Morrice, the internationally known Canadian painter, who spent most of his adult life in Paris and participated regularly in exhibitions in Europe and North America. The exhibition consists of 109 works and includes paintings, watercolours, sketchbooks, and oil sketches, drawn from important Canadian and international collections. Organized by The Montreal Museum of Fine Arts, the exhibition is circulated with the support of the National Museums of Canada.



Clarence Gagnon (Canadian, 1881-1942), *Vicux Moulin en Picardie*, 1908; etching, 24.1 x 19.4 cm. Collection Art Gallery of Ontario, gift of the artist.

Sympathetic Realism: George Agnew Reid and the Academic Tradition

Gallery E August 22 - October 19
The exhibition focuses on the early etched paintings of this important Canadian painter best known for his large-scale genre scenes with moralistic overtones. It traces Reid's evolution and maturation as an academic artist, and demonstrates how his studies in Paris affected his approach to art through the 57 paintings and drawings, pen and ink sketches, and small preliminary studies in oil that are included in the exhibition. Organized and circulated provincially by the Art Gallery of Ontario.

A Selection of Prints from the Canadian Historical Collection of the Art Gallery of Ontario
Margaret Eaton Gallery July 5 - August 31
This selection of 77 prints presents some of the best examples of historical prints from the Canadian Collection of the AGO. Through the works of such artists as W.W. Alex-

ander, George Reid, L.L. FitzGerald, Lawrence Hyde, Edwin Holgate, Arthur Lismer, and many others, the exhibition offers a broad, comprehensive view of the history of the print in Canada. This history can also be read through the chronological sequence in which the exhibition is presented, and by noting the prevalence of certain techniques at specific times.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth through 20th century paintings; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Print and Drawing Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services during July and August. Dates are subject to change.

Recollections: Ten Women in Photography
Sarnia Public Library and Art Gallery through July 7

Oakville Centennial Gallery
August 22 - September 22

Aima Buddhi Manas: The Later Work of Lawren S. Harris
Art Gallery of Nova Scotia, Halifax through July 13

Jack Bush: Early Work
Oakville Centennial Gallery through July 13

Woodstock Art Gallery
August 29 - September 28

Baroque Statuettes and Medals in the Art Gallery of Ontario: The Margaret and Ian Ross Collection
Laurentian University Museum and Arts Centre, Sudbury through July 13

George Rouault: Miserere
Chatham Cultural Centre through July 27

Ron Shuebrook: Recent Reliefs and Drawings
CONTACT Exhibition
Belleville Public Library Gallery July 2-6

Toronto Painting '84
Art Gallery of Algoma, Sault Ste. Marie
July 5 - August 10

Harold Town: A Retrospective
Kitchener/Waterloo Art Gallery July 17 - August 31

Edouard Boubat: A Portfolio of Photographs
CONTACT Exhibition
Belleville Public Library Gallery August 4-30

Fashion Covers: 1910-1925
CONTACT Exhibition
The Temiskaming Art Gallery, Haileybury
August 11 - September 8

"Artists with their Work" Programs

Process Into 3-D
Group sculpture exhibition with David Clarkson, Marlene Creates, Robert McNealy, Reinhard Reitzenstein, and Susan Schelle.
FESTIVAL ONTARIO
The Gallery/Stratford continues to August 31

Moir Clark: Graphics
Thunder Bay National Exhibition Centre
July 2 - August 3

Lupe Rodriguez: Painting
Gairloch Gallery, Oakville
July 12 - August 31

Group Outdoor Sculpture Exhibition
Tom Benner, Robert Bowers, Spring Hurlbut, Reinhard Reitzen-

stein, and Gail Swithenbank
FESTIVAL ONTARIO
Lynnwood Arts Centre, Simcoe
August 1-31

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during July and August.

Mondays to Thursdays, Saturdays & Sundays at 2:00 pm
Wednesdays at 5:45 pm* & 7:30 pm
Fridays at 11:15 am**
Saturdays at 2:00 pm***
Sundays at 2:00 pm

*Rendezvous with Art, a new program for the "after-work" crowd featuring a half-hour tour which is followed by an informal discussion on the topic of the day.

**Artful Conversation, a program offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

***On the last Saturday of each month, this talk will be "signed" for the hearing impaired.

Lectures

George Reid
Gallery E
Sunday, August 24, 2:00 pm
Christine Boyanowski, Assistant Curator of Canadian Historical Art at the AGO and curator of the current exhibition of works by George Reid, will give a walking tour. Free with admission.

Hands On

Hands On
Orientation Room 1, Mezzanine Level
Tuesdays - Saturdays, 11 am - 4 pm
A unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Activities pertaining to colour, portraiture, line, and sculpture are part of the fun. Free tickets for hourly

sessions are available on a first-come, first-served basis at the Information Desk. Children aged 4-12 must be accompanied by a parent. For more information call 977-0414, ext. 352. Please note the change in summer hours. Supported by George Weston Limited.

Sunday Concerts

Sunday Concert Series

The Walker Court
July 27, 3 pm
Our Sunday afternoon concert during July features the harp duo of Laura Stephenson and Julia Umbrico. These talented young classical musicians will perform Bach's *French Suite* and works by Granados and Salzedo. Concerts are free with admission to the Gallery.

The Grange

Once a centre of social and political life in Upper Canada, The Grange is now among the most popular museums in Toronto. This fine heritage building has been restored to a "Gentleman's House" of the mid-1830s.

Free with admission. Entrance to The Grange through the AGO or through front door from Grange Park. Adult tours are arranged by calling 977-0414, ext. 237. For school tours call ext. 200. A project of the Volunteer Committee.

Gallery Hopping

Montreal Encore

July 16-17, August 6-7, or September 24-25, 1986
Enjoy the inventive artistry of surrealist Joan Miró and magnificent treasures from China never before seen in North America. Visit Chateau Dufresne, Montreal's decorative arts museum, and stroll through the famous Jardin botanique de Montreal. Travel by train with overnight stay at the Queen Elizabeth Hotel. Departure from Toronto at 7:45 am from Union Station, returning at 10:40 pm the following evening. Cost (based on double occupancy) is \$195, which includes train, hotel, air-conditioned bus, entrance fees, audio tour and one luncheon. A project of the Volunteer Committee.

On a Sad Note

THIS SPRING THE ART GALLERY OF ONTARIO LOST ONE of its staunch, longtime supporters with the passing of Mrs. Harry Davidson. Be Davidson was an exceptional woman. She was the first female graduate of the School of Architecture of the University of Toronto, and collaborated with the venerable Eric Arthur, her former professor, on *Toronto: No Mean City*, a memorable book on the architectural heritage of Toronto. Her home - the first truly modern house in Toronto, originally built for Lawren Harris - was always open to artists, writers, and members of AGO staff who shared her love and understanding of progressive contemporary art. She built personal friendships with some of the most important avant-garde artists of the time; once, her backyard served as an impromptu studio for Richard Serra, who constructed a major sculpture on the site. An active member of the AGO's Women's Committee, and Member of the Board of Trustees from 1966 to 1977, Be Davidson made an enormous contribution to the Toronto art scene in bringing together artists of international stature and Gallery staff, resulting in many exciting programs at the AGO.

Her presence will be deeply missed.



Children dressed in period costumes ready to recreate famous portraits hanging in the Gallery.



The famous naughty boy of Brussels.

Travel AGO

Belgium and Northern France: Rendezvous of the Arts

September 17-28, 1986
See Brussels this Autumn – the antique markets, baroque guild houses, and art nouveau architecture! We'll visit the House of Rubens in Antwerp, the great van Eyck altarpieces in Ghent, and the Flemish masterpieces of Bruges. A picturesque drive through the Ardennes will bring us to the beautiful French town of Nancy and on to the Gothic Cathedral in Reims. Join us and savour all this, plus the food and beer of Belgium and the real champagne in champagne country.

The Kingdom of Two Sicilies Spring 1987 – 2 weeks

Naples and Sicily were first united into the Two Sicilies by the Normans during the 1100s. Later, under the Hapsburgs and the Bourbons, the Kingdom collected some of the finest European art to be seen anywhere. Combine this with explorations of Pompeii and Herculaneum. Amalfi coastal villages, outstanding Norman churches and palaces. Greek and Roman ruins in the Sicilian countryside, and you have a spectacular Spring trip!

Looking Ahead...

Study at Oxford: Spring 1987
Boston: May 1987
A project of the Volunteer Committee.

Members' Activities

For the following programs tickets must be purchased in advance. There are no refunds after three days prior to the scheduled event. To order tickets please follow instructions of page 6. A Member may buy up to four tickets. The following are projects of the Volunteer Committee.

Art in the Morning

Wednesday, September 24, 1986
Coffee and nibbles at 9:30 am in the Members' Lounge, followed by an informal talk and slide show in anticipation of *Vatican Splendour: Masterpieces of Baroque Art* with AGO's Education Officer and Lecturer, Francis Brown. This lecture will take place in The Jackman Hall. Tickets are \$3.50.

Sunday Start with Art

Sunday, October 5, 1986
Join us in the Members' Lounge at 10:15 am for a light brunch, followed by an 11 am tour of *Vatican Splendour: Masterpieces of Baroque Art*.

Brunch and exhibition tickets are \$11 (\$5 with a Member's complimentary admission coupon). To claim your Member's free ticket for this event, present your Member's complimentary admission coupon with ticket order for Sunday Start with Art to the Volunteer Office.

Please Note: Change of time to 10:15 am is for this program only.

Special Evenings for Members

James Wilson Morrice
Wednesday, September 10, 7 pm

Join our special guest speaker, Blair Laing, for a tour of this exhibition. Mr. Laing is a well-known Toronto art gallery owner, Canadian art connoisseur, and author of *Morrice: A Great Canadian Artist Rediscovered*. Dessert and coffee to follow in the AGO Restaurant. Tickets \$8. If a special diet is required, please inform the Volunteer Office when ordering tickets.

Vatican Splendour: Masterpieces of Baroque Art

Wednesday, October 15
This will be a special opportunity for AGO Members to hear Catherine Johnston, Acting Assistant Curator of European Art, National Gallery of Canada, speak on the history of St. Peter's as it relates to this unique exhibition.

Lecture will be held in The Jackman Hall at 6 pm, followed by an informal dinner in the Restaurant at 7 pm. Also included are tickets for

Members' Tickets for Vatican Splendour

IN A LITTLE MORE THAN THREE MONTHS THE EXHIBITION *Vatican Splendour: Masterpieces of Baroque Art* will open at the AGO.

Tickets go on sale to the public on July 1 at the AGO box office, at all BASS outlets and by telephone (417-872-BASS). Members may now claim their complimentary tickets and purchase unlimited additional tickets to *Vatican Splendour* through these regular outlets.

To claim their free tickets, Members must present the complimentary admission portion of their Members' advance mail order form. Free tickets will not be released without the complimentary admission coupon. Service charges apply on all tickets, including Members' free tickets, from BASS outlets and by telephone. There is no service charge at the AGO box office.

Members may redeem their complimentary admission coupons for free tickets anytime before or during the exhibition. For best viewing times, however, you are urged to get both your Members' and additional tickets to *Vatican Splendour* early.

Group Bookings for Vatican Splendour

INFORMATION ON GROUP BOOKINGS AND RATES MAY BE obtained by writing to *Vatican Splendour* – Group Sales, Art Gallery of Ontario, 317 Dundas St. W., Toronto M5T 1G4 or phone 977-ROME.

For student groups please contact AGO Education. Scheduling at (416) 977-0414, ext. 200 or 202 or write *Vatican Splendour* – Student Groups, Education Services, Art Gallery of Ontario, 317 Dundas St. W., Toronto, M5T 1G4.

the 8 pm entry to the exhibition *Vatican Splendour: Masterpieces of Baroque Art*.

Lecture, dinner, and exhibition ticket: \$24 (\$18 with Member's complimentary admission coupon). Lecture only: \$5. To claim your Member's free ticket for this event, please present your Member's complimentary admission coupon with ticket order for Special Evening for Members program to the Volunteer Office.

If a special diet is required, please inform the Volunteer Office when ordering tickets.

Shops and Services

Gift Certificates

Valid for one year and available in denominations of \$10, \$25, and \$50. Redeemable in all AGO outlets: Art Rental, The Restaurant, and Membership.

The Jewellery Shop

Make the stay of your out-of-town visitors memorable with a trip to the AGO's Jewellery Shop. You will find an excellent selection of souvenirs and gifts to give to those special people back home. The featured artist for the month of July is Anke Davids, whose imaginative work in colourful plastics will make your shopping fun!

A project of the Volunteer Committee.



The Art Rental and Sales Gallery's anniversary exhibition *Twenty Years* features, among others, Michael Snow's *Walking Woman*.

The Reproduction Shop

Decorating the cottage this year? Do it splendidly and inexpensively with exciting new posters. Custom framing available along with museum mounting and do-it-yourself Leader frames. 10% discount to Gallery Members. A project of the Volunteer Committee.

Art Rental and Sales Gallery

For a comprehensive overview of the Toronto art scene, visit our gallery. We carry an extensive collection of prints, paintings, photography and sculpture, all for rent or purchase. A project of the Volunteer Committee.

The Impulse Shop

The Impulse Shop has been expanded and redesigned to make your one-stop shopping even easier and more enjoyable. Do come and see both our new look and merchandise. Ten per cent discount to Gallery Members. A project of the Volunteer Committee.

Watch for changes to the East Lobby! The Jewellery Shop and The Impulse Shop are moving to a larger, more exciting space, to provide you with a "Gallery of Fine Shopping," all in one location. A project of the Volunteer Committee.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan or in-house viewing by appointment. Contact us for brochures and ordering information by

Behind the scenes



Domenico Zampieri, called il Domenichino (Bologna 1581-1641 Naples), *The Last Communion of St. Jerome*, 1614; oil on canvas, 419 x 256 cm. Collection of Pinacoteca Vaticana. Photo: Vatican Museums.

priced menu. Fully licensed. For reservations call 977-0414 ext. 206 or 279.

The Coffee Shop

A pleasant snack stop on your AGO tour.

Members' Lounge

Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room

A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk

Information and service for Members in the lobby. Instant membership renewal, gift memberships and guest passes are available. New memberships are issued and all inquiries about AGO membership are welcomed.

Volunteers Needed

Volunteers required for summer replacements. There will be openings in all Volunteer Shops every day including weekends. Four hours or more weekly from June 30 until Labour Day. Apply in the Volunteer Office.

Members' Discount

As of July 1, 1986, Members' discount of 10% will apply on most items \$10 and over in the Gallery Shops.



Guest speaker Peter Day is surrounded by participants of the highly successful Christopher Pratt tour and dinner.



View of Restaurant Patio and Sculpture Garden.

Behind the scenes

Artweek Kick-off

ON SATURDAY, MAY 10, ARTWEEK OPENED WITH A BANG IN Grange Park, just south of the Art Gallery of Ontario. Children from Orde Park and Ogden Schools accompanied by musicians and clowns – all carrying Artweek balloons – led Mayor Art Eggleton, Roy McMurtry, Canada's high commissioner to London, Fredrik Eaton, president of the AGO, and Lucie Amyot, chairman of Artweek, and other platform guests to the stage. After a brief introduction by Grange Park Festival Chairman, Meredith Sanderson, the mayor officially proclaimed May 10 to 18 as Artweek in Toronto.

The day proceeded happily under warm, blue skies – young folk dancers from Ogden School were among a long roster of performers, some from Settlement House Community Centre and others from the Mariposa Folk Festival.

A fashion show of paper Artwear, organized by Maria Hoyt, resulted in a happy hands-on experience for many who painted their own paper fashions right in the park.

A large sculpture was designed by a group of artists called Baramandos and was gleefully painted, nailed and hammered by visitors into a superb work of art.

There were free drawing and painting classes in the Ontario College of Art along with exhibitions and general hospitality in Settlement House. A walking tour was as popular an event as kite-making. It really was 'art in the park' – a happy community event and a perfect opening for Artweek.



Artweek parade arriving in Grange Park.

Ministry Awards Special Endowment

EARLIER THIS SPRING THE MINISTRY OF CITIZENSHIP AND Culture, and the Honourable Lily Munro, Minister, awarded the Art Gallery of Ontario an endowment fund of \$1.5 million. The Board of Trustees, through



The Honourable Lily Munro with Katharine Lochnan, Curator of Prints and Drawings, at the opening of the Daumier exhibition.

the Finance Committee, will administer this fund, to ensure its long-term effectiveness. The income from the endowment fund will enable the Gallery to make the necessary financial commitments when planning special exhibitions, such as the recent *European Iceberg*, which often require two to three years preparation time, and represent once-in-a-lifetime opportunities. Today, with an annual operating budget of \$9 million, the AGO is an extremely complex financial operation. In addition to corporate and private support and revenue generated through the projects of the Volunteer Committee and the Gallery's retail activities, the institution is generously sustained and supported by funds from all levels of government, including the Province of Ontario through the Ministry of Citizenship and Culture. This special endowment is a testimony of the good working relationship that exists between the Ministry and the AGO, largely because of the fiscal responsibility our institution has demonstrated in the past. "The AGO is one of our most precious treasures," Dr. Munro said. "The endowment fund provides the Gallery with long-term support in its efforts to promote a broader understanding and appreciation of the visual arts in our society."

The Italian Connection

FOLLOWING THE SUCCESSFUL COLLABORATION IN presenting contemporary Italian artist Michelangelo Pistoletto to Toronto audiences, the Istituto Italiano di Cultura in association with the Art Gallery of Ontario features during July the exhibition *The Drawings of Antonio Sant'Elia* (the Italian Futurist architect). The exhibition, which is the first major retrospective of works by this most compelling pioneer of 20th-century Italian architecture, comes to Canada after a tour of the United States, with the generous support of Olivetti, Canada. Appropriately, Dr. Francesca Valente, director of the Institute, chose to display Sant'Elia's works during the "Year of Futurism," in conjunction with the unprecedented historical Futurism exhibition that is taking place this summer in the magnificently restored Palazzo Grassi in Venice, Italy. Sant'Elia's drawings – most of which were never before exhibited outside of Italy – speak of an extraordinary personal vision and of the powerful generating force of Modernism.

The Institute, located at 496 Huron Street in Toronto, is open to the public on weekdays from 9 to 5 pm.

Vatican Splendour Programs Not To Be Missed

VATICAN SPLENDOUR IS COMING! AND TO COMPLEMENT this exceptional exhibition, an extensive program of events has been organized: Baroque music concerts, excerpts from *Sant'Alessio*, the first opera performed in the Barberini theatre, lectures by authorities on 17th-century art, architecture, and other aspects of the age; Gian Lorenzo Bernini's only surviving play *The Impresario*, a one-day workshop on the Baroque; regular talks in the exhibition, and films. Watch for complete details about these and other exciting *Vatican Splendour* programs in the September issue of *AGO News*.



Vatican Splendour programs will include performances of early Baroque opera by the Opera Atelier of Toronto. Photo: Kelly Lykan.

General Information

Admission

Adults:	\$3.50
Seniors with cards:	\$1.50
Fridays FREE for Seniors	
Students, full-time with cards:	\$1.50
Family (2 adults with children under 19):	\$7
Members:	
Children under 12 (accompanied):	FREE
Wednesdays, 5:30-9 pm:	FREE

To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership

Young Member (age 25 and under):	\$15
Non-Resident (100 km beyond Toronto):	\$25
Individual:	\$35
Family/Dual:	\$50
Supporting (tax deductible donation):	\$100

Available at the Membership Desk in the lobby, and by mail or telephone from the Membership Office. Visa, MasterCard, and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 977-0414, ext. 292.

Gallery Hours

Tuesday, Thursday, Friday, Saturday and Sunday: 11 am – 5:30 pm; Wednesday: 11 am – 9 pm; Closed Monday (The Restaurant and Shops open).

The Grange Hours

Daily 12-4 pm; Wednesday 12-4 pm and 6-9 pm; Closed Monday.

New Gallery Hours
The Gallery is now closed Thursday nights. Admission will be FREE on Wednesday nights from 5:30-9:00 pm. Gallery will be open Mondays June 16 through September 15 inclusive.

Gallery Shops

The Book Shop, The Reproduction Shop, The Impulse Shop, and the Jewelry Shop are open daily 10:30 am – 5:30 pm; Wednesday 10:30 am – 9 pm.

Art Rental Service

Open for viewing regular Gallery hours. Open for business Tuesday to Sunday 11 am – 4 pm; Wednesday 11 am – 9 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday from 11 am – 5 pm; Wednesday 8:30 pm; Beginning May 21 the Centre closes at 5 pm (until September 17).

The Restaurant

Luncheon served daily from noon. Dinner served Wednesday 5:30-9 pm.

The Coffee Shop

Open Tuesday to Sunday 11 am – 5 pm; Closed Monday.

Members' Lounge

Open to Members and their guests from noon – 5:30 pm; Wednesday from noon – 9 pm; Closed Monday.

Cameras

To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Address Change

Please inform the Membership Office by Mailing new address with a previous mailing label OR Telephoning new address giving your membership number (on mailing label).

How to Order

For tickets, reservations, course registration, information, please: Address the department specified in Events' listing. Specify date, name of event, and number of tickets. Indicate your name, address (with postal code) and phone numbers. Include a stamped, self-addressed envelope for tickets.

Enclose a cheque payable to the Art Gallery of Ontario. Please do not combine requests or cheques to different departments.

Notice to Members

The Membership mailing list is made available to arts and private sector organizations to circulate information which the Art Gallery of Ontario feels will be of interest to Members.

If you do not wish to receive such material, please advise the Membership Office, giving your Membership number (on mailing label) to withdraw your name from the mailing list for third party use.

Telephone (416) 977-0414

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